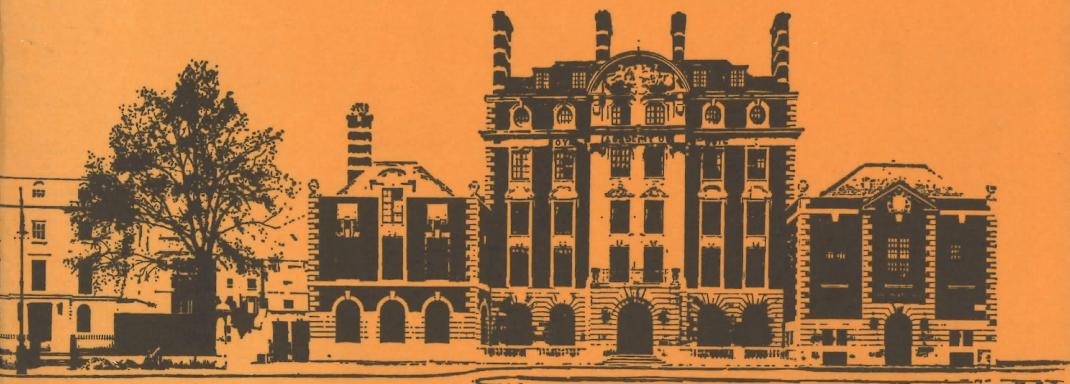


The Royal Academy of Music Magazine

No 232 Summer 1983



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club and Students' Union

Editor Robin Golding

No 232 Summer 1983

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Universities, colleges and polytechnics throughout the country have recently been subjected to financial cuts, and the RAM, in its turn, has been asked by the Department of Education and Science to look at its expenditure and to make savings to conform with the Government's decree that, in real terms, education shall not cost more this year than last year. With this objective in view, the amount of the annual grant that the Academy receives from the DES is to remain the same in the financial year 1983-4 as it was in 1982-3, and not be increased as it has been in previous years. It has been estimated that, in order to meet increases in the cost of running the Academy during the next year, a saving of some £180,000 will have to be made. A special committee was set up last term by the Principal to review the Academy's budget for the coming financial year, and a 'package' of cost-saving measures was devised. These will be implemented during the academic year beginning in September. In the words of our new Administrator, John Bliss, who was confronted by this daunting financial problem almost as soon as he officially took up office in February, 'it may well be that in a year or two we shall emerge as a leaner and fitter institution'.

Faced, as the Academy is, with these necessities, it is heartening to record that the Princess Grace Hospital, our close neighbour in Nottingham Place, is generously sponsoring a series of events at the RAM. These include master-classes by the Lindsay String Quartet (who launched the project with a recital in the Duke's Hall on 5 May) and by John Shirley-Quirk, and a concert at the Royal Festival Hall on 13 July, at which Maurice Handford will conduct the Symphony Orchestra in a performance of Mahler's Symphony No.3 in D minor, with Helen Watts as the contralto soloist. The proceeds of this concert will be given to the Centenary Appeal of the Royal College of Music.

A novel occasion, initiated by Dr David Lumsden, the Academy's new Principal, was the visit, in the first week of the Summer Term, of a contingent from the Royal Scottish Academy of Music and Drama in Glasgow, who gave two impressive performances of Britten's opera *The Rape of Lucretia* in the Sir Jack Lyons Theatre on 27 and 29 April, and a lunchtime concert on 28 April, as a birthday tribute to Peter Morrison.

The retirement, in July, of Noel Cox, the Academy's Warden since 1973, a former student and much-loved professor, and of George Hambling, its able Administrator since 1970, has been mentioned in a previous issue of the *Magazine*, and tributes to them by Sir Anthony Lewis and James Saunders appear below. The end of the Summer Term also sees the retirement of another former student, Maurice Miles, who has directed the RAM's conducting classes since 1953 with great distinction. He will be remembered with affection not only by his conducting students but also by the many orchestral players who have worked under him and have been inspired by his elegant conducting, his deep but unobtrusive musicianship, and his dedicated work for English music.

Happy indeed is the Principal who has Noel Cox as his Warden; that fact was borne in on me at a very early stage of our relationship. When so much accomplishment, experience and energy are packed together in one person, the support afforded to his fortunate colleague is altogether exceptional. It was greatly reassuring to have at one's side someone to whom one could turn readily for a balanced and considered view on a very wide range of topics, confident that



the answer would convey a welcome blend of professionalism and humanity. The Academy owes a great debt to Noel Cox for the judgement and insight with which he has carried out the role of Warden, and I personally am deeply grateful to him.

The early days of our official relationship were not actually spent under ideal physical conditions. The entire administrative wing was being re-organised and I was operating from the box room of my flat, while Noel was at the far end of the first floor of the (then) Annexe. Furthermore the telephone system had been thrown out of gear by the building operations and it was often quicker to convey messages on foot, involving climbing up and down many flights of stairs. I remember that at the time we were trying to deal with a very irate gentleman from Cumbria, whose frequent trunk calls became, owing either to the defects of the system or his excessive emotion, less and less audible until he was finally and literally speechless with fury.

When at length we were located in neighbouring offices, under the present arrangements, this merely altered the nature of the hazards. Under Noel's imaginative direction concert activities were rapidly expanding, but the facilities and accommodation for them were as rapidly diminishing. More and more parts of the building became involved with the construction of the Theatre, and events had to be shunted swiftly from location to location. And when an

**Noel Cox,
Warden 1973-83**

Sir Anthony Lewis

abiding place had been found the troubles did not end there. Despite pleas to a seemingly ever-changing procession of foremen, concert hours were not respected and interruptions by hammer and drill could be expected at any time. Search parties, headed by the Warden, would then be sent out to discover the offender(s) but their task was rarely an easy one. Many acoustic lessons connected with civil engineering were learnt during this period, particularly that an unbearably disruptive sound can be produced by a workman using a small and inoffensive-looking implement a very long distance away. Using the agility and intrepidity of an Edmund Hillary Noel Cox scaled inordinate heights to track down and silence unmusical workers, and enabled concert-giving to continue when the situation seemed to be getting intolerable.

Not only concerts were affected, of course, but examinations and competitions as well, and I cannot praise too much the skill with which Noel overcame the complex problems involved nor the patience and tact with which resourcefully adapted arrangements were carried through. Very largely thanks to him the final year students and prizewinners of that era were able to gain their qualifications and awards.

His task then, and since, has not been made any easier by the persistent, if very welcome, generosity of prize and scholarship donors. Every year there have been notable additions to the Prize List, and although the majority of these have been made either at the Principal's discretion or linked to Annual Exams there have regularly been some where a competition has been stipulated. Prize competitions have reached the point where, at some periods of the academic year ever day sees one, and occasionally several, competitions taking place. Noel has presided over this elaborate activity with great success, preserving the dignity and status of the famous historic awards and fostering appropriate support for the newly established prizes. Intending donors have often sought his advice, with suitable and realistic conditions for awards emerging as a result. One of his noteworthy achievements in this respect was the Distillers' award, for which he persuaded our generous neighbours not only to give substantial cash prizes but also to provide crates of their refreshing wares to encourage entrants to the competition. This must surely be a unique musical contest whereby *every* admitted competitor receives a prize—in handsome bottled form.

Noel has always been looking ahead on the students' behalf—beyond the exams and the competitions to their careers in the future. Whilst within the Academy he has provided the utmost feasible opportunity for platform appearance, he has given continual attention to outside experience for those ready for it. Guiding choice of repertoire and insisting on professional standards of presentation and responsibility amongst the students he sends out, he has built up a loyal constituency of patrons very willing to welcome Royal Academy of Music artists, to mutual benefit. His sympathetic and constructive help has been much valued by senior students in their later years at the Academy, being confronted with the realities of life in the profession.

Highly relevant in this context has been his greatly productive direction of the Westmorland Concerts, at which well over 200 former students have now appeared, marking an important stage in their careers, and often leading to fresh contacts and engagements. Preparation for a Westmorland Concert can be a testing experience and Noel's thoughtful guidance has helped many to find the right conditions for success. He has also shown remarkable forbearance

with the South Bank authorities' *penchant* for asking for last-minute programme changes, so that the mythical concert-goer who attends the Purcell Room every night should not be offended by duplications.

With all his preoccupations and responsibilities, some of which I have referred to, it has always been a mystery to me how Noel has yet found time to conduct the Academy Choir. But its members have greatly profited from his boundless energy, instinctive command and dedication to the Academy's long and distinguished choral tradition. He has made sure that his choristers have had experience of the great classical masterpieces, but has also led them forward to the less familiar territory of Britten's *Spring Symphony* and Stravinsky's *Symphony of Psalms*. Of exceptional interest was his most effective championship of Arthur Wills's *An English Requiem*, a deeply moving work which one hopes will find its rightful place in the main Festival repertory.

Throughout all these manifold activities Noel has had dear Jean at his side; in person, indeed, at so many concerts and social events. She has won us all with her charm and sympathetic interest in Academy activities and has contributed so much to occasions official and unofficial by her warmth and companionship. Thank you, Jean, for your constant support, and thank you again, Noel, for giving so much, so well and so unstintingly to the Academy, and my warm personal thanks for years of invaluable help.

**George Hambling,
Administrator
1970-83**

James Saunders

George Hambling retires at the end of this academic year after thirteen years' service as Administrator. He was appointed in 1970, soon after Sir Anthony Lewis had taken over as Principal and I had become Honorary Treasurer. Change was in the air. Over the previous ten years or so the Academy had expanded, the financial, and indeed musical world had greatly changed, and a strong, experienced and practical Administrator was needed to implement decisions of the Governing Body which were in course of being made to meet the new conditions. George proved to be right man at the right time.

His first task was to examine and revise every facet of the Administrative organisation of the Academy and to introduce modern methods into an Academic institution. The injection of new ideas is never a popular occupation, but George achieved it with the minimum of disruption, and I believe that after the usual 'growing pains' everyone found their working conditions much improved.

By 1972 he might well have believed that his life at the RAM would be more tranquil. But once change has started it tends to continue. 1972 was the 150th Anniversary of the founding of the Academy. The Governing Body decided that the event should be marked by a large fund-raising programme to provide a hostel for students, to rebuild the Theatre and to improve the amenities of the present buildings. In addition, a number of social functions were proposed to celebrate the occasion. The Governing Body and the Principal having made their desires known, it was 'over to George' to execute them. He seemed instinctively to know what to do. The social occasions were impeccably organised. It all seemed so easy to those enjoying them, but the work behind the scenes was formidable.

The Appeal for funds was successfully launched. An hotel was acquired and converted into a hostel for students, and plans were drawn up by architects for the Theatre and redevelopment of the main building. In the event rebuilding took some five years to



complete in very difficult financial inflationary conditions. George supervised the details of the operations and his practical grasp of financial affairs successfully husbanded the resources available, thereby bringing the work to a successful conclusion.

One of the continuing difficulties with which the Academy had had to contend for many years was the lack of funds to remunerate adequately its Academic and Administrative staff. In 1974 the Department of Education and Science offered to take over the ultimate responsibility for funding the Academy's Revenue deficits. After general agreement had been reached with the DES detailed negotiations were handled by George. The most delicate area was the inauguration of new salary scales. Here the negotiations were long and complicated and were handled by him with great skill and patience. The results of his untiring efforts have been, I think, most beneficial to all the staff and are perhaps his crowning achievement.

I have found the above short history of some of the material developments in RAM affairs necessary to give an idea of the work which George Hambling shouldered, in addition to the far from easy normal day-to-day administration work of his post. It is therefore somewhat impersonal.

As Honorary Treasurer for most of the time he was Administrator, I saw a great deal of him and perhaps, except for Sir Anthony Lewis, I knew him better than most. I could not have had a better supporter. Nothing was too much trouble for him and I am grateful for many kindnesses. Utterly unflappable and decisive in moments of crisis—and we had plenty of those—he could always be relied upon to produce workable solutions to insoluble problems. He was no 'Yes man'—thank Heavens—and this saved me from many blunders. We would argue the pros and cons of alternative possible solutions of problems, sometimes heatedly, but once a decision had been made he would support that decision most loyally and without rancour, even when he sometimes did not altogether agree with it. An Administrator's path is not always an easy one, and he had inevitably some unpleasant duties to perform. These he carried out without fear or favour although I know he was inwardly sad when they caused anger and abuse. He has certainly earned the affection, respect and gratitude of the Governing Body, and it is true to say that is largely due to his skill, insistence and pertinacity that the Academic and Professorial staff owe their present happier financial circumstances.

I cannot conclude this appreciation without mentioning George's wife Pat. There were times when George was working long and 'unsociable' hours, and many wives might have felt neglected and resentful, but not Pat; she identified herself with the Academy, supporting and unobtrusively assisting him in the many social occasions he had to organise. It was always a pleasure to see her at concerts, prizegivings and other ceremonies. We shall miss them both. They both go with our best wishes for a happy and peaceful retirement.

**A birthday tribute
to Sir Lennox
Berkeley**

Roy Teed

Photograph by Clive Barda



Now is the time when we at the RAM join in the salutations and celebrations for Sir Lennox Berkeley, who was born on 12 May 1903 at Boar's Hill, Oxford, and as an octogenarian is still very active as a creative artist, and in the world of music.

A TOAST

WORDS & MUSIC
BY ROY TEED

To
SIR LENNOX BERKELEY



Maestoso (J. 100)

EXCELSIOR MSS. PAPER. B. & F.

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One of this country's most distinguished 'senior' composers, Sir Lennox has made significant contributions to the repertory in a great many fields. Through his French ancestry and French training he would claim little affinity with the national traditions stemming from the late nineteenth- and early twentieth-century English musical renaissance. He was privileged, in his formative years, to have met and known Stravinsky, Ravel and members of *Les Six*; these, then contemporary, composers and his knowledge of their music formed his musical 'background', together with his intimate acquaintance with the old masters and particular love and admiration for the music of Fauré, Chopin, Mozart and Bach.

Like Mozart, he has written works of every conceivable nature: symphonies, concertos, operas, chamber music, piano music, songs, and church music, much of the latter being inspired by his Roman Catholic faith. He has also written music for a ballet, for several films, as well as incidental music for two Shakespeare plays.

Born into an aristocratic old English family, the young Lennox Berkeley read French, Old French and Philology at Merton college, Oxford, taking a BA degree before going to study in Paris with Nadia Boulanger, with whom he worked from 1927 to 1932. She gave him a strict and rigorous training, in the traditional French manner, which, together with her own genius as a teacher of composition, had far-reaching effects in establishing his technique, helping him to find and form his style, and so enabling him to pursue his aims and ideals as a composer and to continue working and developing consistently through the fifty years since that time.

In 1936 Sir Lennox met the youthful Benjamin Britten, whose enormous talent he instantly recognised, and their friendship and working partnership lasted for the next forty years until Britten's untimely death. In 1937 they collaborated in a joint work, the *Mont Juic* suite of Catalan dances for orchestra, Op 9, and the older composer always regarded Britten as the most exciting of his contemporaries and the one with whom he had the greatest musical affinity, similar to his regard and admiration for Poulenc across the channel. Berkeley wrote various works for the Aldeburgh Festival, including three one-act operas, the most successful of which was, and still is, *A Dinner Engagement*, Op 45 (1954), a delightful and sparkling comedy with libretto by Paul Dehn (which was performed at the RAM in 1956 and 1964). The *Stabat Mater*, Op 28 (1947), a setting for six voice and twelve instruments, is dedicated to Britten.



On the morning of his eightieth birthday Sir Lennox Berkeley (Radio 3's 'This Week's Composer') was greeted at home by a musical surprise: a performance, organised by Noel Cox and conducted by Harold Nash, by a brass group from the Academy of the Fanfare Sir Lennox had specially written for the RAM's 150th Anniversary Banquet at the Savoy Hotel on 14th July 1972, and of an arrangement, by Harold Nash, of 'Happy Birthday to You'. Opposite. Sir Lennox, with Lady Berkeley, coming into the drawing room at 8 Warwick Avenue. Above. The players: (front) Martin Anderson, Avelia Moisey, Stephen Aitken, John Aram; (back) Ian Lynch, Wayne Morley, Martin Hurrell, David Stowe, with Sir Lennox and Harold Nash. Later the same day the Berkeleys, with their sons Michael, Julian and Nicholas, attended a buffet lunch party in the Waterloo Room at the Royal Festival Hall given by the composer's publishers, Chester Music, where the strings of the RPO gave him another musical surprise by playing three movements of his Serenade, Op 12. And in the evening they went to a concert in the Wigmore Hall given by the Thames Chamber Orchestra conducted by Michael Dobson, whose programme included the Suite for strings, Op 87 and the Four Poems of St Teresa of Avila, Op 27, in which Jean Rigby was the mezzo-soprano soloist.

Photographs by Tomas Jaski Ltd

Many other works have been written for and inspired by various eminent artists, most of whom have also been personal friends: the *Four Poems of St Teresa of Avila*, Op 27 (1947) for voice and string orchestra for Kathleen Ferrier, the Trio for piano, violin and horn, Op 44 (1954) for Dennis Brain, the guitar Concerto, Op 88 (1974) and Sonatina, Op 52/1 (1957) for Julian Bream, the piano Sonata, Op 20 (1945) for Sir Clifford Curzon—and much other piano music including a Concerto, Op 29 (1947) first performed by Colin Horsley, a number of oboe works for Janet Craxton, and the Concerto for violin and chamber orchestra, Op 59 (1961) for Yehudi Menuhin.

In 1946 Sir Lennox married Freda Bernstein, who bore him three sons, and has always been a source of strength and inspiration in his work and domestic life. It was in the same year that he came to teach at the Academy until he resigned in 1968. During these years there passed through his skilful hands many students, some of whom have since become well known and successful composers, including Nicholas Maw, Richard Rodney Bennett, Richard Stoker, David Bedford, John Tavener, Christopher Brown, Christopher Headington and William Mathias.

Though continually developing within his chosen idiom Lennox Berkeley has retained a musical integrity, despite the demands and pressures that the many facets of twentieth-century music have

brought into being during his lifetime. The ingredients of his music are such that give immediate appeal to many of his works, quite a number of which have now entered the standard repertory of performers both professional and amateur. His catalogue at the present time lists 102 opus numbers (forty-two of which have been recorded) and he is currently working on a full-scale grand opera *Faldon Park*, a successor to his three-act opera *Nelson*, Op 41 (1954). This work keeps him very busy at an age when Verdi was writing *Falstaff*, and when most men not in an artistic profession would have long since retired.

Sir Lennox, we send greetings to you and your family, and all good wishes for many more years of health, happiness and musical productivity.

It was about ten years ago, and I was privately celebrating my silver wedding with the Academy: I had been teaching here for twenty-five years. But it dawned on me that for all that time I had been a fraud, in one respect at least. For I had tried to persuade serious students of scoring that you can't reasonably expect to score properly (or conduct properly for that matter) unless you know the orchestra from inside: you must play at least one instrument well enough to hold your own in a proper orchestra, and also at least one instrument from each group well enough to hold your own in a somewhat less exalted orchestra.

So far, so good. The trouble was, I didn't myself; or I didn't quite. Keyboard, woodwind, brass, percussion: yes, these I had played, professionally. But I had never played a stringed instrument. Well, hardly ever: I dimly remembered three weeks in a beginners' viola class given by André Mangeot (after three weeks he couldn't bear it any longer!); and a fortnight on the guitar, for the good reason that a friend left one with me for safe keeping while he went on holiday. Even so I did not really feel—you will agree that I was probably right!—that my mastery of either instrument really qualified.

So I decided to learn the violin. In my late fifties at the time, I didn't of course seriously think that Ricci had better look out; but perhaps a more modest ambition—one concert on third violin in the local school orchestra, for example—might be achieved. By way of having something to work for, I would in successive terms take Grades 1 to 5, I decided; and anyway it would interest me to see how other examiners examined when on their own!

I already had a fiddle: £1 in South Harrow market, though not quite the bargain it seems; for it included no strings, bridge, bow, case, rosin, folding music stand, or free lessons. So my wife agreed (somewhat reluctantly I thought) to teach me; and to enter me (under a different name) for the exams, hoping I would pass for an adult amateur provided I promised to keep my mouth shut throughout!

Came the great day: Grade 1. Dismay! the examiner turned out to be an Academy professor and an old friend. This wasn't at all part of the plan. But he agreed to go ahead; and managed somehow to sit through the dreadful sounds without batting an eyelid. He didn't, he said to my wife, know how to mark the result. He made it 139; should it be 138 or 140, the Board not liking numbers ending in 9? (It's true that the Board does regularly shower examiners with daft instructions; but I had never heard that one!) I didn't know what my wife thought my performance was worth (of course she overheard the exam: she always does); myself I thought it was worth about 74, most of that sight-reading and aural. However, 140 it was.

Launched, as a result, on a new career, I awaited with interest Grade 2. Another Academy professor! But this time not an old friend; so I banked—rightly, as it turned out—on not being recognised in the unexpected context. He had the reputation of being a very good examiner, and indeed he was, technically. But he was totally aloof; I could not help thinking how put off a real adult amateur would have been. 'Hardly enough *giocoso*' was a fair comment of his on one of the pieces that I would have echoed about the examining! 123.

I was slipping; but on to Grade 3. Yet another Academy professor! Again I wasn't twigged: I was very glad, because this time we didn't hit it off at all. Perhaps he disliked amateurs; certainly he disliked me. He had written one of the pieces himself: I played it too fast, he said, and said it at the time. I said nothing; and struggled on to the sight-reading, putting the music stand I had not previously used where I could see it. Why did I do that?, he asked. Exasperated, I broke my vow of silence. In return, he invented a mistake for sight-reading: 'Not always firmly in the key', he wrote: this was not so. The aural he didn't like either, but this was my own fault. He couldn't start the conducting; so without thinking I brought him in: he complained afterwards to my teacher. 115. Further downhill!

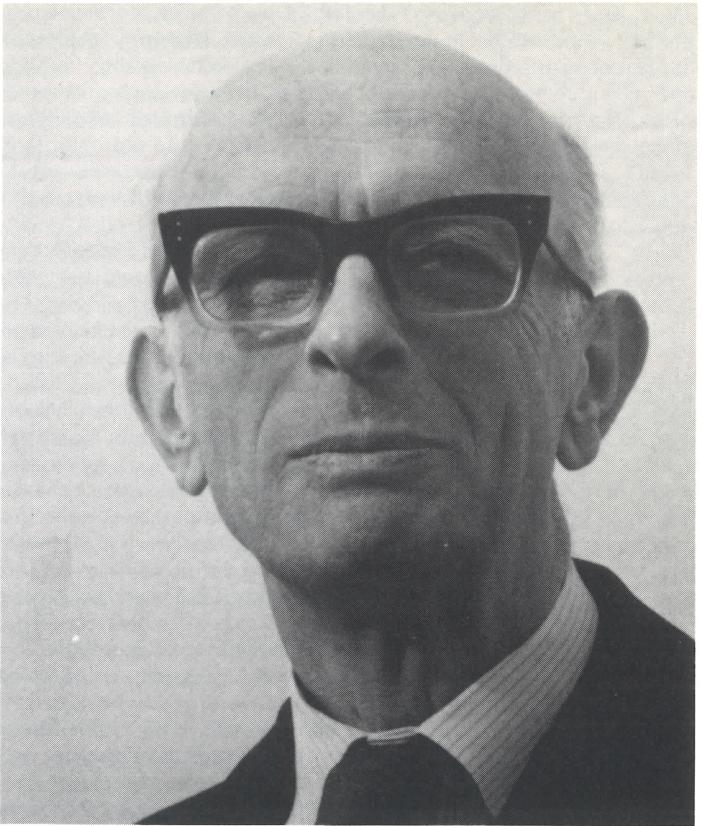
Grade 4; and yet once more an Academy professor, and once more an old friend! But she was game; she examined me sweetly, as I was sure she did every other candidate. 'One hazardous patch' she wrote somewhere in the middle of the chaos: a substantial understatement! 123 again; back to form.

For Grade 5 I was on my own, or at least at the tender mercies of Eta Cohen; my wife, like André Mangeot earlier, had given up in despair. And for once the examiner was no Academy professor, but a known very good orchestral player whom I had never met personally. So at last the plan had a chance of working properly! And so it did, I thought; but I was angry with myself for falling over in the aural. Momentarily thrown by her unexpectedly putting in a Grade 8 test I hesitated: 3 marks gone, marks I badly needed! But the exam over, worse was to come. 'Mr Thornhill', she said, 'that isn't your real name, is it?' She must have known; she would not have ventured such a question otherwise. 'Er, no', I said. 'Aren't you Malcolm Macdonald?' 'Er, yes', I said. We fell to chatting. As I left I said 'Tell me, how did you rumble me?' 'Oh, it was easy', she said, 'I once played some of your arrangements'. Actually I once took a Philosophy degree partly in Logic; but all the textbooks had baulked at including a chapter on the feminine variety, and I am still wondering what she meant. 112, just about right. I went on to even better things; but on the viola, which I found much easier: more room for the fingers, and fewer mountain-climbing expeditions into the dizzy heights of third position! I didn't, though, take Grade 6; I couldn't afford to buy the music, and anyway I doubted that I could have passed Grade 5 theory. But I did achieve my original ambition, or even a little more, on the viola: I was invited to play in a very decent performance of the *St John Passion*. By dint of knowing what to leave out (an essential orchestral accomplishment) I got by; and I swear that the leading desk of two proper viola players looked round in bemused astonishment only once. It was in one of the chorales, which I had started strongly, confidently, and in tune. But, alas, reading in the treble clef.

Well we are all human; and after sentence had been passed I hung my viola (no, my wife's) on the wall with a good grace. I had learned a lot. And I felt less of a fraud.

Profile No 22
Arthur J Pritchard,
D Mus (Dunelm),
Hon RAM,
FRCO, Hon FTCL

John Gardner



Photograph by
Douglas Hawkrige

Arthur Pritchard is one of those rare persons who, by reason of a disciplined life-style based upon their ability to do their chosen work well, domestic happiness and religious faith, have grown older without a trace of physical or mental decay. When such a person happens to be a successful musician, he is doubly enviable, since to succeed in the arts is the most wearing and exacting of all vocations; for, after all, it is the fleetest, not the sweetest, rat who wins the races.

Arthur was born in Gloucester in 1908, son of a clerk in the then Midland Railway. He can still quote the names of all the level-crossings operated by the company in that area, in the way we all tend to retain from our childhood little piles of useless information which, though significant when we were young, appear crankily irrelevant, if still highly emotive, when we grow older.

He was brought up as a Methodist, and, as is the case with so many child prodigies, first demonstrated his musicality by playing from ear on the piano not only the tunes but also the harmonies of the hymns he heard in the Chapel. This led to proper piano lessons with one Hubert Baldwin, and also revealed the deficiencies of the family piano: a fact which led to Arthur, a mere lad of ten, choosing a replacement from a local music-store. His expertness in doing this so impressed the owner of the store that he introduced Arthur to Herbert Brewer, organist of Gloucester Cathedral. Thus he became in 1918 a chorister in the Cathedral Choir and, later in 1927, Brewer's assistant. A lot happened in the meantime, however. Lessons on keyboards from Frank Rowles introduced him to the higher

repertoire of Bach, Beethoven and Chopin when hitherto the summit of his taste had been a piano transcription of the Minuet from K 543 (there were no gramophones or radios in common use then, remember); and he had the thrilling experience of singing in the masterpieces of Elgar and other composers at the annual Three Choirs Festivals, of which Gloucester provided one of the bases.

On leaving school at fifteen Arthur was enabled to continue his studies with Brewer through winning the C H Lloyd Scholarship, worth £18 a year, and by the generosity of an anonymous private benefactor. The main fruits of this period were the gaining of the ARCO and FRCO Diplomas, in the latter of which he won the much-coveted Turpin Prize.

On Brewer's death in 1928 Herbert Sumsion became the Cathedral organist and took Arthur on as his assistant. He coached him for the Durham B Mus, a degree he took in 1930 at the age of twenty-two, and two years later recommended that Arthur be appointed organist of Christ Church, Lancaster Gate, Paddington, the young man's first big professional break. The handsome salary of £200 a year enabled Arthur to move to London, where, except for the war years, he has lived and worked ever since.

He took advantage of his new home to study, the other side of Hyde Park, at the Royal College of Music, where he numbered amongst his teachers Arthur Benjamin for piano and C H Kitson for harmony. The latter he especially admired—'the first man to base his teaching upon Palestrina rather than text-book counterpoint'.

In 1937, at the age of twenty-nine, came the great achievement of the Durham D Mus, for which he produced an extensive portfolio of compositions. With characteristic modesty he could tell me very little about these works and, in some cases could not even recall their titles or texts. I begged him to do a little research and he came back with an impressive list: an overture for full orchestra and four works for chorus and orchestra including a setting of Robert Nicholls's *The Tower*. I asked him in what style these pieces were written. 'Early twentieth-century English', he replied.

In the Second World War Arthur served in the RAF as an Accounts Officer, a fact which seemed to have surprised him somewhat. It didn't surprise me. There's something very neat and orderly about Arthur's musicianship; in fact I can think of no better accountancy than one conducted with the clarity and accuracy of Arthur's keyboard technique. Moreover his musical talents were not entirely in abeyance, for he gave organ recitals in the Middle East and Kenya as well as running a male-voice choir in Cairo. I asked him where he found texts to play from. 'I knew most of the repertoire by heart', he replied with that typical asymmetrical opening of his mouth which so often accompanies his playing of a superior card to the one which has been led.

The fact that he had not neglected his music during hostilities made it doubly vexing for him, when in 1945 his vicar at Christ Church asked him to share his pre-war post with the man who'd deputised for him while he'd been in the Air Force. Arthur dealt with this setback with characteristic determination; he fought for his reinstatement on legal grounds and departed from Christ Church with a year's salary in his pocket, looking for other fields to conquer.

It was now that the Academy comes into the picture. In 1947 Sir Stanley Marchant, the then Principal and Hugh's father, invited Arthur to join the Harmony staff, on which he has worked ever since, teaching literally hundreds of young people to be musically literate. Amongst these pupils have been Andrew Byrne and no less

than ten present members of the teaching staff including Maurice Handford, Malcolm Hill and Robert Langston: a resplendently honorific list. His influence also stretched beyond this institution when in 1975 he became Dean of the Faculty of Music of London University and in 1975 Tutor of the B Mus Course: two assignments he later relinquished in favour of younger men.

His other main occupation since the war was as organist of St John's Wood Church, where he built up a fine musical tradition based upon the best English liturgical music from Byrd's 'Sing Joyfully' through Wesley in E to Stanford in C. He was also active as an organist at this time, giving many broadcast recitals of the great masterpieces of the Baroque and twentieth-century repertoires. It came as a great blow to him, therefore, when, because of differences of opinion with the new vicar, he felt obliged to resign his post at this illustrious church and to concentrate his efforts, to our immense benefit, at the Academy.

I asked him to comment freely and frankly upon our present curriculum. His reply was unmistakably sure and confident in tone. 'Our students specialise too much', he said. 'They tend just to play their instruments without availing themselves of the great breadth of musical activity here. Why don't they listen more to the rehearsals of great and important works in the Duke's Hall? Why don't they take their aural classes more seriously? Why don't they work harder at their Music Techniques?' I butted in here to make the point that it could be argued that learning to write harmony was a comparatively useless attainment for most musicians. His answer to that was: 'Musicians must learn to write what they hear and hear what they write'. This begged a question which I left unasked, 'Can they hear things worth writing?'. Arthur, of course, belongs to the old school; he believes in the complete musical education, and would like to see a much firmer pursuit of that ideal at the Academy than is presently the case. He feels it is all too easy now for students to make themselves scarce from what they mistakenly believe doesn't concern them and so restrict the breadth of their ultimate musical skill.

Arthur and his wife Nell celebrated their Golden Wedding at the end of last year. Their marriage has been a supremely happy one and has been blessed by the success of their son Andrew who, after a brilliant career as a chemist at Keble College, Oxford, is now a Principal Scientific Officer at Harwell. To experience, as we all have, Arthur's sharply analytical and logical approach to music makes it no surprise that this quality has been translated genetically into the sphere of scientific research.

We wish him a long and happy retirement in 1983.

Doris was about to give birth. For some while she had felt vibrations which were more usually the result of any excessive use of the loud pedal, and today of all days her nerves were somewhat overstrung. What with a concerto to perform that evening, and an appointment with her tuner before that (who would only discomfort her by fiddling around somewhere inside) it really was a bad time to go into labour. Still, it couldn't be helped. Doris wondered if her offspring would have a walnut or mahogany case.

Some months before, Doris had been taken north for a competition. There, left alone in a small but cold hall, she had been introduced to a rather dashing Yamaha grand. Let it be said straightaway that Doris was not in the habit of conversing with strange pianos, much less those with slant-keyboards. Doris was a

Bösendorfer and proud of it. She had an impeccable Viennese pedigree and the finest satin finish. She was used to the company of an elderly and admiring Steinway, and had once called a distantly related Broadwood her 'country cousin'. But this particular Yamaha proved irresistible. He had a certain way with him, was over six foot, and obviously had a yen for her. So Doris felt she could make an exception. Anyway it was cold and she was just a little bit lonely.

Well, you know how these things happen. You're gently fingering the ivories, soft-pedalling in case you've gone too far, then it's up with the lid and away you go. It was Doris's first casual fling, and she felt overwhelmed by the inscrutable sound of the Yamaha. Immediately after the competition she returned to London and did not see him again. (Rumour has it that he accepted a rather lucrative contract in the United States). But now there was the embarrassment of motherhood on the wrong side of the dustcover.

She began to worry about what the other pianos would say. A few days earlier she had gone to seek advice from her old friend and admirer, Ernst Steinweg. But he was away performing the complete Beethoven sonatas at the Festival Hall. 'He would only have quoted some old German proverb', chuckled Doris. She started to think of a name for the infant and eventually decided on Belinda. 'Belinda Bösendorfer', she mused. 'Or should it be Yamadorfer?' Doris wasn't sure. She could feel the imminent arrival of the child and her lid began to tremble. With a sudden lurch she gave birth, and Belinda rolled gently onto the platform, a perfect baby grand. Doris was delighted, but what would the porter say?

Belinda took a few hesitant steps on legs which were still weak. Her bright new castors gleamed and her two pedals (like her father, thought Doris who had three) flexed themselves tentatively. It was not long before she got the hang of it all, though, and began racing around the platform emitting scales and double-octaves with panache. 'Belinda!', shrieked Doris, 'You are a Suzuki!' as she came perilously near tumbling into the auditorium.

Doris didn't know what to do. She could hardly take Belinda on tour with her, and there are no homes for unwanted pianos. She was fond of the child, who was after all half Bösendorfer. Wasn't there just a touch of black satin on her legs, and the hint of a German sixth in those chords? Still, something would have to be done, and soon. Doris decided to ask the orchestra that evening.

They were playing Rachmaninov's second piano Concerto, and because they had all played it before, there was time to talk. (You must realise that if the instruments have to concentrate on the notes as well as the players, there is no time for anything.) The strings were divided in their opinion and the woodwinds simply quavered with indignation. The trumpets were crotchety and asked if Belinda liked Newcastle Brown, and the horns, who were French, gave a minimal response. The cymbals breved a reply which was lost in the timpani's rumbling, and the trombones slid gracefully into an eighteen-bar rest. Nobody knew what to do.

After the performance, Doris was wheeled back to the greenroom, where the other pianos gathered round and congratulated her. 'But my heart wasn't in it', sighed Doris. 'No matter. Es war mit fire und passion zat you played', said Ernst consolingly, back from his recital. 'But why are you crying, Liebchen?' 'It's Belinda', said Doris; 'I don't know how I shall be able to look after her'. 'Why, das ist not a problem', said Ernst. 'You and I will make, how you say, duets together, und I will look after Belinda when you haff to go away'. 'Ernst', asked Doris shyly, 'are you proposing to me? 'Vielleicht.'

A minor Romance

Philip Lee

'There's life in the alt Hund yet!' said Ernst, and blushed. 'I accept', said Doris, 'and Belinda can have your name. Belinda Steinweg!' 'Wunderbar!', boomed Ernst. 'You see. I am correct all along. The path to true love and happiness is strewn mit stones. Or as we say in Cherman, 'Ein steinger Weg führt zu wahre Liebe und Glück'!

'Oh Ernst', sighed Doris, 'you've made me the happiest Bösendorfer in the whole world.'

Obituary
Bernard Brown
1915-83

Sidney Ellison



A riding holiday ended tragically when Bernard Brown, who was holidaying in Wiltshire with his wife Barbara, was thrown from his horse, suffered head injuries and later died in Yeovil Hospital, Somerset.

Bernard was a graduate of Cambridge, taking a degree in English before studying the trumpet at the Royal Academy of Music with John Solomon and George Eskdale. During the Second World War he joined the Irish Guards, serving both at home and abroad. For many years he was a member and director of the London Symphony Orchestra. He was Professor of Trumpet at the Guildhall School of Music, he also taught at the Birmingham School of Music and latterly at Haberdasher's School in Elstree. Up to the time of his untimely death he was actively engaged in the London free-lance scene, playing mostly with the big orchestras and Covent Garden Opera.

I was privileged to meet Bernard at the RAM in 1934. During our student days we became firm friends. He was a wonderful fellow to be with; his tremendous sense of humour, modesty and generosity is something I shall always remember and value and my life is richer for having known him. It was great fun to play *Messiah* with Bernard. Apart from playing 'The trumpet shall sound' *obbligato* very beautifully, he would sing lustily in all the choruses. On one occasion a very distinguished conductor, hearing the tenor part sung with confidence and accuracy, smiled with delight at the tenors in the choir, not realising that the principal trumpeter was responsible for this sudden outburst of confidence and technical skill.

His death at the age of sixty-eight will be mourned by many friends. We shall miss him. He is survived by his widow and three sons.

Joan Davies
1908-82

James Saunders



Joan Davies died on 12 December 1982 after a long, crippling illness which beset her in 1976, first restricting and later terminating her career as a concert pianist. She had been a most distinguished student at the RAM, winning a number of major prizes, including the Dove Prize in 1933. It was not only her academic and technical ability which impressed her contemporaries even in those days, but the natural artistry of her playing. While still a student she had already played at Queen's Hall with Sir Henry Wood who continued to encourage her career.

After leaving the Academy she studied with Egon Petri who, in addition to developing and consolidating her technique, stimulated her interest in contemporary music. In the years immediately before the war her work had already included visits to the Continent. In 1937 she married the composer Ivor Walsworth, a former student of the RAM. Ivor died in 1978.

The outbreak of the war presented problems for young artists. Joan, like many of her contemporaries, wanted a way to involve herself in the war effort. With this in mind I persuaded her to come to the wilds of Kent in the winter of 1939/40 to give a recital to my

regiment which was stationed in Paddock Wood. It was the first time she had played for Troops and indeed, the first concert these Troops had experienced. Both officers and performer were a little apprehensive lest the programme might be too highbrow, but in the event there was a large audience and the recital was a resounding success. For Joan it decided what she ought to do during the war and she became a much sought-after artist for CEMA, playing for the forces and in factories, in many strange places, among them on board an aircraft carrier, and, on one occasion, by torchlight at the bottom of a coal mine.

After the war she resumed her normal career of concert-giving and broadcasting. She widened her repertoire to include such composers as Hummel, John Field—for whose music she had a particular affection—Bartók and Messiaen.

She had started to teach at an early age and as time went on she became a superlative teacher and coach. Some idea of the regard she generated may be gathered from the fact that after her first tour of Canada and America during which she gave master-classes, a number of Canadian students used to come to England for six-week sessions with her, and continued to do so even after the onset of her illness had restricted her strength.

For many years she was the Chairman of the Adjudicating Panel of the Royal Overseas League's annual Competition. Every year she listened to hundreds of competitors from all over the world, combining an objective judgement with encouragement and quiet, sympathetic advice to the unlucky as well as to the successful competitors. She continued this voluntary work with extraordinary courage and dignity until her illness made it no longer possible.

She worked untiringly for the Council for Music in Hospitals, performing herself, assisting the organisation, and choosing artists. Special qualities are needed for this kind of concert, often given in unusual surroundings. On almost the last time she came to the Academy she lectured on this very specialised subject.

By her friends, Joan will always be affectionately remembered for her gentle, radiant charm, her warmth and kindness, and her unembittered sense of fun, but above all for her fine musicianship and artistry.

Perhaps the impact she made on one most unlikely person who had never even spoken to her, is a fitting conclusion to this appreciation. At a reunion of my old regiment in January of this year a tough—now old—sergeant, whom I had not seen since the war sought me out and said 'Do you still see Miss Joan Davies? I have never forgotten that recital she gave at Paddock Wood to us troops in 1940—the lovely music, the lovely lady, and the lovely dress and the beautiful playing. I always used to think of her during my five year stretch as a POW and have never forgotten her.'

Alas, it was just too late to tell Joan, but I know she would have cherished that tribute.

Iris Dyer
1920-82

Ruth Harte

I first met Iris during the war in Bristol where we were both studying with Norman Jones, who taught at the Matthey School. Even then, as a schoolgirl, she dwarfed her contemporaries by her amazing talent and dedication to work which Arthur Pritchard has often recalled, for he guided her early studies in general musicianship in Gloucester. Later, at the Academy, where she was my distinguished senior and already a pupil of Vivian Langrish, our earlier acquaintance grew into a close friendship which lasted until she died in June last year.



As a student she not only won many prizes, including the Macfarren Gold Medal, but was also in demand as an accompanist and chamber music player, and her numerous recitals in later years included performances with the English String Quartet and Marjorie Lempert. She studied composition with Dorothy Howell but was far too modest about her achievements in this field. How she crammed in as much as she did indicated her incredible tenacity, for she had to combine her student days with teaching in order to justify exemption from 'call-up' for war-time duties. She travelled many miles during a week. This fortitude was to serve her throughout her life when she devoted even more of her time to teaching both in London and the West country.

To say that Iris lived for music does not indicate any narrowness of outlook or interest. She was devoted to every one of her vast circle of friends as well as her pupils. Her musicality was instinctive. She could be deeply troubled when she discerned anything harsh or insensitive in the response of others and would sometimes agonise in trying to reason it out. Anyone who met her was immediately struck by her charm, great sincerity, integrity and sensitivity but, like all genuinely modest people, she barely acknowledged her own gifts. Perhaps her friends and pupils in the Junior Exhibitors Department at the Academy will be among those who will remember her most vividly, for, in the last two years, she fought cancer with a courage which baffled everyone. She even confounded her medical advisers, for she was determined to enjoy her love of life to the last possible moment. As one of them said, 'I can never forget her or her example'.

Prerequisites of the modern professional musician have for all practical purposes been standardised in today's musical world. They usually comprise a promising virtuosity on the chosen instrument in early youth, the college or university route not necessarily devoted to music, followed by almost an accidental entry into the profession. But not far under the surface of most first-class players' character is the ability to channel their intelligence obliquely into other facets of the business, combined with a fierce determination to succeed in what is today a buyer's market.

Graham Whiting, as a trumpet player, was no exception to this formula. He came from brass band stock, joining Staines band at the age of nine and playing soprano cornet with Hanwell from 1962 to 1965. He was a Junior Exhibitor at Trinity College of Music from 1957 to 1962 and from 1962 to 1965 studied with William Overton at the RAM, where he won the F Vivian Dunn Prize for orchestral playing. He joined the BBC Training Orchestra in Bristol, played at Covent Garden and with the RPO, and then entered the world of the 'musical mercenary', setting up his own recording company, probably while waiting for Joan, his wife, to return home from the LPO.

He was, to the uninitiated, one of the 'nameless ones': the small circle of players occupying 'hot seats' in recording and film studios where the first 'take' is often the last if *prima donna* singers are involved. However, his friends and colleagues will remember Graham in a different way, as a patient figure, trumpet under arm, following a famous conductor around a very well known opera house testing likely places for the *Leonora* call; completely impervious to panic or annoyance even when, after thirty different places have been tried, including most loos, the spot ordained by the

Graham Whiting
1945-83

Denis Wedgwood



Photograph by
Colin Busby

maestro is a narrow ledge in the roof with a yawning chasm below faintly discernible as stage.

Perhaps though, Graham's memorial is a future inspiration to all who knew him, whether as a student, friend or colleague, not so much in a headstone, but rather in the trumpet *obbligato* in the Bach cantata of tomorrow, when the stillness of an audience and the awareness of fellow-performers proclaim that they are truly in the presence of a master in his chosen profession.

Graham was a perfectionist in all things. He read widely, and his highly developed powers of perception, together with an intensely inquisitive mind, led him to sensibly critical evaluation of methods, motives and means in many fields.

My involvement with him stemmed from his desire to eliminate the barriers between the technical considerations of the control room and the musical considerations of the players, without compromising either ideal. His bookshelves, already laden with logic, calculus and countless other topics, were further swelled by physics, computer programming, mechanics and electrical engineering. But, perceiving that achievement lies in doing rather than saying, he assembled a full complement of professional recording equipment and set about the business of realising his ideals.

He characteristically assumed full responsibility for this realisation by forming Merlin Records Ltd in 1976. Since then, until incapacitated by illness, he worked tirelessly to build a record company which would succeed without compromising its *raison d'être*—the music. The fact that the records have achieved high acclaim here and abroad, both on musical and technical grounds, is a tribute to Graham's unswerving purpose and dedication to musical ideals. What is perhaps most extraordinary is that, under the burden of crippling disability, he exuded—to the end—only good humour and enthusiasm for future projects; I never once heard a negative statement from him.

Tryggvi Tryggvason

Reviews of New Books and Music

Robin Golding

Rudolf Hartmann: *Richard Strauss; the Staging of his Operas and Ballets*. Translated by Graham Davies (Phaidon, £25)

Rudolf Hartmann must be the most experienced living producer who worked with Richard Strauss. He was born in 1900, studied in Munich and Regensburg, and in 1924 was appointed resident producer in Altenberg (where he staged *Intermezzo* a year later). Later he worked in Nuremberg and Berlin, and in 1938 he was engaged by Clemens Krauss as chief producer for the Bayerische Staatsoper in Munich, staying there until 1944. It was during this period that he was responsible for the first productions of *Friedenstag* (1938) and Strauss's final, glorious farewell to the operatic stage, *Capriccio* (1942), besides mounting new productions of most of Strauss's earlier operas; he also staged the first performance, in Salzburg in 1952, of *Die Liebe der Danae* (completed in 1940, but not performed until three years after the composer's death); and, among other things, he produced the first English post-War *Elektra*, at Covent Garden in 1953.

A letter from Strauss to Hartmann, dated 17 June 1948 (and reproduced in facsimile at the end of this book, as well as in translation) ends: '... the book about directing and staging opera still remains to be written, and that must be done by Rudolf Hartmann, the Stanislavsky and the Reinhardt of opera... And I

shall one day be able to close my eyes calmly in the knowledge that my work for the theatre will not fall into the hands of over-intellectual producers. Wagner stands on feet that are too firm, so that he will live on even without a producer, but the children that Hofmannsthal and I have borne are *sensitive, nervous creatures*, which will not withstand too much battering! So, to work, begin!

Hartmann's response to this command was first published in 1980 in Switzerland with the title *Richard Strauss, Die Bühnenwerke von der Uraufführung bis heute* ('The stage works from their first performance until the present day'): a more precise and accurate one than that of its English version. In it Hartmann gives a vivid, detailed account of the genesis of each of Strauss's fifteen operas (from *Guntram* to *Capriccio*) and of his two relatively insignificant ballets (*Josephslegende* and *Schlagobers*), quoting liberally from Strauss's own *Betrachtungen und Erinnerungen* and from his correspondence with Hugo von Hofmannsthal and Clemens Krauss. There is, avowedly and understandably, little reference to the music itself (this has been discussed in detail by Norman Del Mar and William Mann, among others), but an abundance of first-hand tips about production—one is made aware of the difficulty of not showing a shadow whenever the Empress appears in *Die Frau ohne Schatten*, and of the technical advances in stage technique in their application to the quick scene-changes in *Intermezzo*, for example. A synopsis of the plot of each work is given, and some mention is made of later productions, though Hartmann was evidently unaware of the 1920s setting effectively used in John Cox's production of *Capriccio* at Glyndebourne in 1973, designed by Dennis Lennon and with costumes by Martin Battersby; and presumably the book came out just before Erté's controversial but brilliant 1850 setting of *Der Rosenkavalier* was seen there in 1980.

Hartmann's affectionate and knowledgeable description of the stage works would be well worth having in its own right, but its value is enormously enhanced by the lavish illustrations (some three hundred, many of them in colour), which reproduce all the original programmes with cast-lists of the first performances, set and costume designs, and photographs of actual productions.

Richard Baker: Mozart (Thames & Hudson, £6.95)
The author of this book on Mozart will be well known from his numerous appearances on both radio and television, fronting music programmes and participating in musical quiz games. He chronicles Mozart's life in a relatively short book (134 pages—well illustrated) and he has clearly done his homework. Nevertheless, it seems that in the effort to include as much information as possible, the book does suffer from a certain lack of both narrative drive and overall coherence: it is rather episodic in form. However, Mr Baker's love of his subject is very evident, though he wisely sidesteps any attempt to discuss the music in depth, being content with passing references to the major operatic offerings. I must be honest and say that the Mozart family, taken as a whole, do not come across as a very likeable lot, but then perhaps they were not! In summary, an easy read, and one which, if it succeeds in interesting more people in the subject, will have fulfilled its purpose admirably.

Richard Blackford: Sir Gawain and the Green Knight; opera in six sections, with libretto by John Emlyn Edwards. Vocal score (OUP)
This opera belongs to the child-adult-audience participation variety: and very competent it is too. For most of the time the narrative has

all of the elements of a good adventure story and the piece is full of 'practical' music, without ever being condescending to the performers. A useful and enjoyable work for schools and amateur groups alike.

William Mathias: Requiescat (OUP, £3.75)

Alun Hoddinott: Nocturnes and Cadenzas for flute (OUP, £1.95)

Edward Gregson: Four pictures for piano duet (OUP, £1.75)

I was somewhat uncertain about Mathias's orchestral *Requiescat*. It has moments of lovely orchestral colour but I was not very happy about the aleatoric passages, of which there are a number: somehow they seemed to lack that sure sense of direction that was present in the rest of the music. I should also like to add that the score is a facsimile of the composer's manuscript which is often far from clear without the aid of a magnifying glass. It has the appearance of having been written at great speed and at, in this case, the expense of clarity. Hoddinott's *Nocturnes and Cadenzas* follow a line which now stretches quite a considerable way from Debussy's *Syrinx*. This piece, it seems to me, has both the virtues and drawbacks of the *genre*. On the plus side the instrument is shown to good advantage in all of its registers, but that notwithstanding I do feel a certain lack of formal structure and shape, something I think essential in a 'single-line' composition. Edward Gregson's *Four Pictures* are sheer delight. I do not know who the dedicatees 'Mark and Justin' are but I feel sure the music will give them many hours of pleasure.

Notes about Members and others

Simon Rattle was portrayed in full colour on the front cover of the April issue of *Gramophone*, as the conductor of a new recording of Kurt Weill's *The Seven Deadly Sins*, with Elise Ross, Anthony Rolfe-Johnson, Ian Caley, Michael Rippon and John Tomlinson as soloists, and the CBSO (HMV ASD 4402).

David Lumsden gave an organ recital at the Royal Festival Hall on 23 March in the series 'Bach plus one', the 'one' in this case being Mendelssohn (Prelude and Fugue in C minor, and Sonata No 4 in B flat).

A memorial concert for Christopher Taylor (1929-82) was given by Tommy Reilly (harmonica) and Skaila Kanga (harp) in the Purcell Room on 29 January.

Jean Rigby made her Covent Garden début as Thibault in Verdi's *Don Carlos*, in the original French version of the opera, on 31 March.

Judith Burton was recently awarded the distinction 'Private Teacher of the Year 1982' by the magazine *Music Teacher*.

David Sanger gave an organ recital on 12 March in St James's Church, Sussex Gardens as a tribute to Douglas Hawkrige (1907-82).

Paul Roberts was a member of the jury of the International Debussy Competition in Paris last autumn, talked about Debussy for the BBC on *Music Weekly* and on Claudio Arrau on *Kaleidoscope*, and will perform the complete piano works of Debussy in the Purcell Room in 1984.

The English Guitar Quartet, whose members include Roland Gallery and Richard Hand, have been made honorary members of the Institut Européen des Guitaristes, and gave a recital on Radio 3 on 4 March.



The RAM from the air, on 14 August 1981. Photograph by Aerofilms Ltd

Edward McGuire's string Quartet, commissioned by the Locrian Quartet for performance at an Edinburgh Contemporary Arts Trust concert in Queen's Hall on 20 February, was also the quartet selected for performance (by the Arditti Quartet) at the Barbican Arts Centre in London on 23 May, for the 40th Anniversary Gala Concert of the SPNM. His *Quest*, for soprano and eight players (1978) was performed by Fiona Dobie and the New Music Group of Scotland under Edward Harper on 6 May at a BBC Invitation Concert forming part of the series of McEwen Memorial Concerts held at Glasgow University. The score of the string Quartet has recently been published, as has an informative Catalogue of Edward McGuire's compositions so far.

Betty Roe's chamber opera *Gaslight*, commissioned by the Intermezzi Ensemble, was given two performances by them in London in January. The work is available on hire from Thames Publishing, who have recently published three of her other works: *The Miracle Masque* (a morality play with music), *The Trouble With Spells Is . . .* (commissioned by the Totteridge Women's Institute). Full details of Betty Roe's music can be obtained from Thames Publishing at 14 Barlby Road, London W10 6AR.

Sioned Williams has been awarded a bursary from the Arts Council Advanced Training Awards to enable her to study the harp music of John Thomas, student and professor at the RAM from 1840 until after 1900. She is also one of the two British harpists selected to be among the twenty-five players heard on record in 'Great Harpists of the World', a 14-tape series produced by Beaux Arts Concerts, USA; her recording of Parry's four Sonatas is used.

Administrative Staff

Appointments

Peter James, Ph D, B Mus (Wales) (Warden)
John Bliss, JP, FCA, MBIM, Hon RCM (Administrator)

Retirements

Noel Cox, B Mus (Lond), FRAM, FRCO, Hon RCM (Warden)
George Hambling, DSC, Hon FRAM, FBIM (Administrator)

Professorial Staff

Retirements

Lionel Bentley, Hon RAM (Violin)
Raymond Bryant, MA (Oxon), Hon ARAM (Horn, and Orchestral Classes)
Maurice Miles, FRAM (Repertoire Orchestra, Training Orchestra, and Conductors' Courses)
Arthur J Pritchard, D Mus (Dunelm), Hon RAM, FRCO, Hon FTCL (Composition, Harmony, etc)

Distinctions

Knight of the Supreme Military Order of the Temple of Jerusalem (Kt T)
Eric Hope, Hon RAM

Mus M (Manchester)

Peter Cropper, ARAM

FRAM

Christopher Bowers-Broadbent; Fiona Cameron; Diana Cummings; William Houghton; Philip Jenkins; Martin Jones; Margaret MacDonald; John White

Hon RAM

John Carewe; The Earl of Harewood, Hon LLD (Leeds), Hon LLD (Aberdeen), Hon D Mus (Hull), Janáček Medal; Ruggiero Ricci; Winifred Roberts

Hon FRAM

Cyril M Needleman

ARAM

Susan Bixley; John Blakely, BA (Oxon); Nigel Boddice; Geoffrey Ford; Jonathan Gregory; Edward Gregson; Ian Hobson, BA (Cantab), MM, DMA (Yale); Robert Langston, MA (Cantab); Melbon Mackie; Jack Maguire; Richard Markham; Anne Martin; Roderick McGrath; Graham Salter; Alexander Taylor; John Wallace; Raphael Wallfisch; Christopher Warren-Green; John Willan, B Mus (Edin), FCA; Olga Wilson

Hon ARAM

Nicholas Cleobury, BA (Oxon), FRCO; Albert Cristofolo; Gordon Hunt; Anatole Mines; Pamela Stirling; David Syrus, BA (Oxon)

Marriage**Deaths****RAM Awards**

Breakwell-Lister: Robert Breakwell to Karen Lister, 21 May 1983

Sir Adrian Boult, CH, MA, D Mus (Oxon), Hon RAM, FRCM, Hon GSM, Hon FTCL, 23 February 1983

Bernard Brown, BA (Cantab), FRAM, FGSM, 11 March 1983

Jean Barrington

Herbert Howells, CH, CBE, D Mus (Oxon), Hon Mus D (Cantab), Hon RAM, FRCM, FRCO, 23 February 1983

Enid Hugh-Jones

Pál Kadosa, Hon RAM, 30 March 1983

Sir William Walton, OM, Student Emeritus Christ Church (Oxon), Hon D Mus (Oxon), Hon D Mus (Dunelm), Hon D Mus (Trinity College Dublin), Hon Mus D (Cantab), Hon Mus D (Lond), Hon RAM, FRCM, Gold Medal RPS, Gold Medal WCM, Member Royal Swedish Academy of Music, Accademia Onorario di Santa Cecilia Rome, Hon Member American Academy and Institute of Arts and Letters, 8 March 1983

Graham Whiting, 7 March 1983

LRAM Diploma, April 1983

Harmony, Counterpoint and Composition (Composers') Jacalyn Aggett, Philip Bass

Piano (Teachers') Lucy Anderson, Alan Cairns, William Cuthbertson, Elisabeth Davies, Kemp English, Vernon Kirk, Lim Kok Weng, Jane Rogers, Anthony Williams, Carol Williams

Harpsichord (Teachers') Alan Childs

Singing (Teachers') Philip Ball, Nicholas Davies, Natanya Hadda, Pamela Pritchard, Sarah Pudduck, Rachael Sherry

Violin (Teachers') Cheryl Brown, Sharon Choa, Judith Forrai, Wendy Harwood, Anna Hemery, Emma Penfold, Christopher Phipps

Viola (Teachers') Jeremy Allen, Audrey Henning, Lorna Thompson

Cello (Performers') Anna Carewe

Cello (Teachers') Joanne Cole, Philippa Cooper, Joanna Hetherington, Jennifer Round, Bernhard Schünemann, Jane Tonge, Margaret Wallington

Double Bass (Teachers') Gillian Adair, Lydia Hartland-Rowe, Tsu-Hock Lee, Peter K Smith

Flute (Teachers') Hilary Jones

Oboe (Teachers') Gabrielle Lane, Ruth Theobald

Clarinet (Teachers') Richard Cavalier, Katie Ewins, Kevin Hall, Martin Powell, Duncan Prescott

Trumpet (Teachers') Wayne Morley, Martyn Saville

Horn (Teachers') Dixie Wong

Trombone (Teachers') John Aram, Ian Head, Stuart Pearce

Harp (Performers') Peris Alban, Imogen Barford

Guitar (Teachers') Konrad Adamczewski

RAM Club News

Jeffery Harris

On 1 March we were very fortunate to have for the Spring Term Social 'An Evening with George Malcolm'. This took the form of a lecture-recital, and was interesting and amusing, and much appreciated, for we were treated to several rarely heard seventeenth- and eighteenth-century harpsichord works. It seems a pity that there were not a few more students present, for they, too, would have found the evening entertaining and instructive, and they are always warmly welcome at Club events.

At the time of writing the annual Dinner is still to come, and I hope it will prove as successful as it has in the past. In these times of economic cut-backs it has been necessary to find ways of keeping the cost down, which is why the pre-Dinner drinks were not included in the price of the tickets. The reason for this is twofold: several members felt the extra cost was an unfair burden, particularly if they are teetotal, and the Academy, understandably, felt unable to continue to subsidise the drinks as it has so generously in the past. I think that few people realise the extent of the Academy's generosity in this respect; it really was very considerable. Unfortunately, but not surprisingly, it had to come to an end.

This term sees the retirement of two long-standing members, Noel Cox and George Hambling. To them both, and their wives, we extend all good wishes for a long and happy retirement, and express the hope that we will see them often at Club Socials.

Alterations and additions to List of Members**Town Members**

Barnes, Mrs Joyce, 14 Glebelands Avenue, E18 2AB

Barratt, Timothy, 22 Newick Road, E5 0RR

Bowen Kenneth, 12 Steele's Road, NW3 4SE

Burnside, Iain, 4 Nevern Square, SW5

Dobrée, Georgina, Studio 1, 94 Woodlands Gardens, N10 3UB

Dussek, Michael, 45 Sussex Road, Harrow, Middlesex

Gorman, Ian, 8 Short Croft, Doddington, Brentwood, Essex, CM15 0BS

Greenbaum, Kyla, 57 Arlington Road, NW1 7ES

Lewin, Michael, 35 Enmore Gardens, SW14 8RF

Liddell, Nona, 40 Ridge Road, N8 9LH

Long, Noel, 9 Cotsford Avenue, New Malden, Surrey, KT3 5EU

Parkinson, Paul, Flat 4, 18 Acton Street, WC1

Rickard, Mrs Patricia (née Seager), 20 Thames Street, Walton on Thames, Surrey

Spedding, Margaret, Bankside, 71 Froginal, NW3 6XY

Steele, Richard, 49 Manor Road, Potters Bar, Hertfordshire, EN6 1DQ

Turner, Mrs Ann, 56 Bradmore Way, Brookmans Park, Hatfield, Hertfordshire, AL9 7QX

Country Members

Carlson, Neil, 14 Hasted Close, Bury St Edmunds, Suffolk, IP33 2UA

Gray, Isabel, *Dulas Court, Dulas, Hereford, HR2 0HL*
Grinke, Frederick, *Albion House, 14 Lambeth Street, Eye, Suffolk, IP23 7AG*
Harris, Paul, *Woodwind & Brass Department, The Queen's Temple, Stowe, Buckingham, MK18 5EH*
Pratt, Mrs Jean (née Wickwar), *18 Stirling Court Road, Burgess Hill, West Sussex*
Urquhart, Wilkinson, *2 Wallace Avenue, Worthing, West Sussex, BN11 5RA*
Young, Mrs Joyce, *Plantation Cottage, Fox Road, Wigginton, Tring, Hertfordshire*

Overseas Members

Bevan, Rosalind, *Skovvej 34, Nørup 5690 Tommerup, Denmark*
Kennaway, Igor, *Langgasse 7, 6505 Nierstein-am-Rhein, West Germany*
Mahlstein-Hebiguchi, Toyomi, *Hohlstrasse 9, CH-8004, Zürich, Switzerland*

Student Member

Plowright, Jonathan, *40 Friern Park, N12*

RAM Concerts Spring Term

Symphony Orchestra

22 March
Bax 'Tintagel'
Saint-Saëns Piano Concerto No 2 in G minor, Op 22
Elgar Symphony No 1 in A flat, Op 55
Conductor Maurice Handford
Soloist William Stephenson (piano)
Leader Rita Manning

Chamber Orchestra

8 March
Walton Passacaglia: 'Death of Falstaff' (Music for the film 'Henry V')
Rossini Overture 'L'Italiana in Algeri'
Busoni Divertimento for flute and orchestra, Op 52
Bax 'Cathaleen-ni-Hoolihan' (tone poem for small orchestra)
Beethoven Symphony No 2 in D, Op 36
Conductor Steuart Bedford
Soloist Wendy Gudgin (flute)
Leader Jacqueline Shave

Choral Concert

10 March
Brahms Schicksalslied, Op 54
Dvořák Stabat Mater, Op 58
Conductor Noel Cox
Solists Deryn Edwards (soprano), Annemarie Sand (contralto), Philip Ball (tenor), Brindley Sherratt (bass)
Leader Rita Manning

Repertoire Orchestra

18 March
Kodály Dances of Galánta
Butterworth Rhapsody 'A Shropshire Lad'
Mozart Clarinet Concerto in A, K 622
Beethoven Symphony No 6 in F, Op 68 ('Pastoral')

Conductors Maurice Miles, and Members of the Advanced Conductors' Class: Rodolfo Saglimbeni, Stephen Bull
Soloist Peter Seago (clarinet)
Leader Stephen Bingham

Training Orchestra

23 March
Mozart Overture 'Die Zauberflöte'
Holst Lyric Movement for viola and orchestra
Schubert Symphony No 8 in B minor, D 759 ('Unfinished')
Conductors Maurice Miles, and Members of the First-year Conductors' Class: Philip Ellis, Mark Phillips
Soloist Wendy Young (viola)
Leader Jayne Spencer
(Apologies to Andrew Proctor, who was the soloist in Mozart's bassoon Concerto, K191 in the Training Orchestra Concert on 8 December, but who was listed in the Spring Issue as one of the conductors—Ed.)

Westmorland Concerts, in the Purcell Room, were given on 2 March by the Hartley Trio (Caroline Clemmow, piano, Jacqueline Hartley, violin, Elizabeth Parker, cello); on 16 March by Andrew Brown (viola) and José Feghali (piano), Rosemary Middleton (soprano) and Paul Turner (piano); and on 13 April by the Wayland Quintet (Robert Winn, flute, Kieron Moore, oboe, Stephen Dehn, clarinet, Richard Bissill, horn, Nathaniel Harrison, bassoon), Paula Bott (soprano) and Steven Naylor (piano). An Eightieth Birthday Concert for Priaux Rainer was given on 10 February, consisting of the string Quartet of 1939 (Jacqueline Shave, Catherine Thompson, Martin Outram and David Lale); the Barbaric Dance Suite of 1949 (Nicola Losseff, piano); the Six Pieces for Five Wind Instruments of 1954 (The Figaro Players: Jennifer Stinton, Kieron Moore, Linda Merrick, Alan Jones, Jean Owen); and the Bee Oracles of 1970 (Anthony Rich, tenor, and the Manson Ensemble (Wendy Gudgin, flute, Bridget Thorley, oboe, Martin Smith, violin, Håkon Molander, cello, Graham Knight, harpsichord) conducted by John Carewe. In addition to regular lunchtime concerts on Tuesdays, Wednesdays and Thursdays, an evening recital was given on Mark Bethel (cello) on 15 February.

Opera

Britten 'Albert Herring'
2, 3, 4 and 7 March
Lady Billows Kirstine Mackenzie/Elizabeth Woollett
Florence Pike Mary Rose Langfield/Christine Dix
Miss Wordsworth Tracy Webb/Susan Bullock
Mr Gedge Tom Lines/Philip Lloyd-Evans
Mr Upfold Timothy-Evans Jones/Anthony Rich
Superintendent Budd Graeme Danby/Brindley Sherratt
Sid Philip Jones/Nigel Cliffe
Albert Herring Philip Ball/Jared Salmon
Nancy Annemarie Sand/Helen Willis
Mrs Herring Emma Lovell/Deborah Holmes
Emmie Deryn Edwards/Sheila Lowery
Cis Jane Webster/Lynne Davies
Harry Martin Phipps
Director of Opera John Streets
Conductor Nicholas Cleobury
Producer Stefan Janski
Lighting Graham Walne
Assistant to the Director Mary Nash

Répétiteur class David Syrus
Movement Anna Sweeny
Assistant Conductor Flemming Vistisen
Student Répétiteurs Geoffrey Alvarez, Nicholas Bloomfield, Nigel Hill, Mark Newport
Production Manager Trevor Glyn-Jones
Stage Management Andrew Shewan, Brian Sandford, Liz Hutcheon, Mark Bryers
Properties Peter Western
Lighting operator Lynton Black
Make-up Margaret Jones
Wardrobe Margaret Adams, Caroline Ward, Judith Ellis, Judith Russell, Rosamund Sykes
Leader of Orchestra Jacqueline Shave
(The performance on 7 March was recorded by Radio London, and broadcast on 23 March as part of their 'Music Month')

Opera Workshop

An 'Opera Workshop' was staged in the Sir Jack Lyons Theatre on 25 and 26 January; Director of Opera John Streets, Conductor Nicholas Cleobury, Producer Nicholas Hytner, Lighting Graham Walne, Pianists Nigel Hill, Steven Naylor and Nicholas Bloomfield. Items included:

Britten 'Peter Grimes' (Prologue, and Act III)

Peter Brondert, Carol Green, Brindley Sherratt, Anne-Marie Hetherington, Rosamund Sykes, Jane Betsworth, Timothy Evans-Jones, Howard Stapleton, Fiona Whitelaw, Antony Rich, Jonathan Morgan, Ian Stockley, Haydn Jenkins, and the Opera Chorus.



Albert Herring. Photographs by Lynton Black

Opposite. *Act II: Nancy and Sid* (Annemarie Sand and Philip Jones)

Above. *Act II: Miss Wordsworth, Harry, Cis and Emmie* (Susan Bullock, Martin Phipps, Jane Webster and Deryn Edwards)

Below. *Act II: Emmie, Miss Wordsworth, Mr Upfold, Albert, Lady Billows and Mr Gedge* (Deryn Edwards, Susan Bullock, Antony Rich, Philip Ball, Kirstine Mackenzie and Tom Lines)

Next page. *Act III: Miss Wordsworth, Mr Gedge, Lady Billows, Florence Pike, Superintendent Budd, Mrs Herring, Mr Upfold, Sid and Nancy* (Susan Bullock, Philip Lloyd-Evans, Elizabeth Woollett, Christine Dix, Brindley Sherratt, Deborah Holmes, Antony Rich, Nigel Cliffe and Helen Willis)





The Student's Union

Students' Union Report

Deborah Salt

Last term, although not as hectic as the first, did contain several notable events. The series of concerts known as 'The Royal Academy of Music at St Mark's Hamilton Terrace' came to a sad end after a run of no less than eight years. I would like to take this opportunity of thanking everyone involved with these concerts, not least Mrs Margaret Hubicki, for making them the friendly and enjoyable occasions that they were. Although this is the end of the organised series of concerts at St Mark's the Vicar has very kindly offered the use of the church hall for the odd student recital. If anyone is interested in organising their own recital they should make further enquiries at the Student Union Office.

In this same vein the Spring Term also saw the last Choral Concert to be conducted by the Warden, Mr Noel Cox. Indeed both he and the Administrator, Mr George Hambling will be leaving the RAM in July this year. I am sure that I do not need to mention the many things that they have done for the Academy over the last few years and I give them our very best wishes for the future.

Needless to say, all continued to prosper on the social front last term, with an extremely successful Welsh Evening and a showing of the film *Midnight Express*. Hopefully this trend will continue throughout the year with neither the small increase in bar prices nor the threat of exams affecting attendance at the May Disco or the Summer Ball!

The RAM Magazine

The *RAM Magazine* is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 50p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. **Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and, whenever possible, should be typed (double-spaced, one side of the page only), please.** All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 200, 203, and 205-31 are available, free of charge. Please send requests to the Editor.

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